

POSTHUMAN IDENTITY AND MULTIVERSE TECHNOLOGY: EXPLORING THE FRAGMENTATION OF SELF IN MICAIAH JOHNSON'S THE SPACE BETWEEN WORLDS

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Abstract

*This research looks at the effects of traveling between multiple realities and its impacts on person's sense of identity in the novel of Micaiah Johnson's **Space Between Worlds**. This connects well with the ideas in how we became posthuman by N. Katherine Hayles, which examines how technology affects what it means to be human. The main character Cara, can travel between different worlds where other versions of herself have died, making her useful but easily replaceable. This idea reflects Hayles' thoughts on how technology blurs the line between human and non-human, and how identities are no longer fixed in a digital age. The importance of this issue is that *The Space Between Worlds* touches on key themes of posthumanism such as separating the mind from the body, which Hayles believes is central to understanding the future of humanity and technology. While past research on posthumanism has looked at how digital and virtual worlds change our identity, it hasn't fully explored how the idea of multiple realities affects who we are. Johnson's novel adds to this by bringing in the concept of the multiverse. This study will be useful to scholars in fields like posthumanism, cybernetics and science fiction, as well as people interested in the ethical questions around new technologies and human identity. Looking at *The Space Between Worlds* through Hayles' ideas can help us better understand how stories about the future reflect our changing relationships with technology and identity.*

Keywords: Posthuman Identity, Multiverse Technology, digital age, Virtual world.

Introduction

This paper aims to explore the impact of multiverse technology on the fragmentation of self and the construction of posthuman identity in Micaiah Johnson's *The Space Between Worlds*. In order to achieve this aim, this research employs the posthumanist theory by N. Katherine Hayles, particularly her work *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature and Informatics*. It argues that in an era where technological advancements challenge traditional understandings of individuality, *The Space Between Worlds* presents compelling narrative that reconfigures human identity through multiverse travel. The novel not only questions the stability of the self but also introduces the sociopolitical implications regarding identity, class, and existence across parallel realities. By analyzing Cara's journey through Hayles' posthumanist lens, this research investigates how the dissolution of a unified self, aligns with broader theoretical discussions on the evolution of human identity in technologically mediated spaces.

It explores how identity and the social context of Wiley City and the wastelands are affected by multiverse technology. The main character Cara, travels between dimensions and sees different versions of herself. These encounters demonstrate how identity is distorted and influenced by various realities. It examines how multiverse travel helps Cara grow and find a sense of belonging while exposing identity as a network of experiences.

Within last few decades, the concept of posthumanism has gained significant attention in literary and philosophical discourse. Posthumanism challenges the human-centered worldview and redefines identity beyond biological limitations, incorporating cybernetics, artificial intelligence and in the case of Johnson's novel multiverse theory. Posthuman identity, a key concept in this study, refers to the ways in which technological advancements blurs the boundaries between human and non-human entities, dismantling the notion of a singular, fixed self. Hayles argues that the digital age has destabilized the idea of human essence, promoting a model of identity that is fluid, fragmented and distributed across various networks. *The Space Between Worlds* exemplifies this idea by presenting a protagonist whose existence is contingent on the deaths of alternate selves, raising questions about the nature of personhood, continuity and sociopolitical implications of multiverse existence.

Multiverse technology, as depicted in Johnson's novel, functions as both a narrative device and a conceptual framework for exploring identity. The multiverse concept allows for the exploration of alternate histories and the possibility of parallel universes, where different outcomes and events can unfold based on divergent choices and conditions (Multiverse, n.d). The ability to traverse parallel realities where multiple versions of oneself exist challenges conventional understandings of selfhood. Multiverse theory suggests that infinite variations of reality coexist, each containing a slightly different version of individuals. In *The Space Between Worlds*, Cara's travels between worlds expose her to diverse iterations of herself, highlighting the instability of identity when confronted with one's alternate existences. This dynamic reinforces Hayles' assertion that identity in the posthuman era is no longer singular or self-contained but is instead constructed through interactions across different realities and technological systems.

Another central concept in this research is the fragmentation of self, which refers to the dissolution of cohesive, unified identity. Traditional philosophical perspectives on identity often emphasize continuity and singularity; however, posthumanism disrupts these notions by proposing that selfhood is fluid, adaptable and shaped by technological and environmental influences. Johnson's protagonist Cara, experiences this fragmentation firsthand as she navigates multiple worlds, each with its own distinct version of her life. The knowledge that she is both unique and replaceable within this multiversal framework exacerbates the tension between individuality and multiplicity. This aligns with Hayles' argument that in a technologically advanced world, identity is increasingly defined by networks of information rather than by an intrinsic, unchanging essence.

This research builds upon existing posthumanist studies by bridging the gap between virtual identities and multiverse realities. While much discourse on posthumanism has focused on digital and cybernetic representation of identity, *The Space Between Worlds* introduces physical and psychological dimension to this discussion. Unlike digital avatars or artificial intelligence, Cara's multiversal existence underscores the material consequences of identity fragmentation, making her both a subject of technological manipulation and a participant in her own self-reconstruction. By examining her experiences through the theoretical lens of posthumanism, this study contributes to the broader conversation about how emerging technologies influence human identity, self-perception and the sociopolitical factors shaping individuality in a multiverse framework.

Furthermore, Johnson's novel raises critical questions about the value of human life when viewed through a posthumanist perspective. Cara's ability to exist across dimensions is predicated on the deaths of her counterparts, positioning her as both exceptional and replaceable. This paradox reflects Hayles' notion that in posthumanism, the boundaries between human and non-human, original and duplicate, are increasingly blurred. The novel

challenges the reader to reconsider whether identity is tied to an individual's consciousness or if it is instead a composite of multiple possibilities shaped by external factors. As Cara navigates different versions of herself, her understanding of selfhood shifts, illustrating the posthumanist assertion that identity is constructed rather than inherent.

The purpose of the study is to examine how the intersection of multiverse technology and posthuman identity reshapes traditional concepts of selfhood. By engaging with Hayles' theoretical framework and Johnson's narrative, this research highlights how science fiction serves as a lens for exploring contemporary concerns about technology, individuality and human existence. The investigation aims to reveal how the multiverse destabilizes conventional understandings of identity, offering new perspectives on the ways technological advancements shape human self-conception.

In order to achieve these goals, this research employs the framework of posthumanism, an interdisciplinary theory that challenges human-centric perspectives by examining the relationship between humans and technology. Hayles' posthumanism questions the rigid boundaries between human and non-human entities, arguing that technological advancements have already begun reshaping human identity. By analyzing *The Space Between Worlds* through this lens, this study contributes to the broader discourse on posthumanism and explores how the dissolution of a singular self, aligns with the evolving nature of identity in a technologically mediated world.

Hayles' scrutinizes the intersection between humans and machines in literature, particularly in science fiction, and asserts that technology has fundamentally altered our understanding of what it means to be human. This research builds upon this perspective by examining how multiverse technology in Johnson's novel expands the discourse on identity beyond the digital sphere, incorporating physical and existential dimensions of posthumanism. Ultimately, *The Space Between Worlds* offers a profound meditation on the complexities of selfhood in an era where technology and identity are inextricably linked, making it a valuable text for scholars interested in posthumanism, cybernetics and science fiction studies.

Research Objectives:

1. To examine the impact of multiverse technology on the sociopolitical setting of Wiley City and the wastelands.
2. To explore the theme of identity fragmentation shaped by the protagonist's multiverse travels.
3. To analyze Cara's growth as a character through her doppelgangers and her search for belonging.

Research Questions:

This research seeks to answer the following research questions:

1. What is the impact of multiverse technology on the sociopolitical setting of Wiley City and the wastelands?
2. What is the theme of identity fragmentation shaped by the protagonist's multiverse travels?

3. What is Cara's growth as a character through her doppelgangers and her search for belonging?

Theoretical Framework

This research approaches *The Space Between Worlds* through the framework of N. Katherine Hayles' posthumanist theory. She has outlined this theory in her book, *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature and Informatics*. It is an interdisciplinary framework that calls into question the traditional human-centered approach by considering the human relationship with technology. It questions the set boundaries between humans and non-human entities. Furthermore, it argues that in the posthuman world, the line between human and non-human is blurred. By looking into the societal and psychological shifts impelled by technological advancements, this paper raises crucial questions about the role of multiverse travel in shaping identity and social structures.

The prefix 'post' in posthumanism signals a departure from traditional humanism, marking a shift toward an era where humans are no longer the sole focal point but are instead part of complex interwoven networks of human and non-human existence. Hayles' asserts that posthumanism does not signify the end of humanity but rather a reconfiguration of identity in response to technological evolution. This shift is crucial in understanding how multiverse technology impacts selfhood in *The Space Between Worlds*.

The novel exemplifies this transition by portraying identity as fluid and fragmented. Cara, the protagonist, experiences multiplicity through her encounters with doppelgangers across different dimensions, highlighting the instability of selfhood when exposed to alternate versions of one's existence. Hayles' theory provides a lens to analyze how these interactions challenge the notion of a singular identity, illustrating that selfhood is constructed through an assemblage of experiences rather than a fixed entity.

Hayles' (1999) contends that posthumanism questions the centrality of the human and redefines identity within technological and informational networks. In *The Space Between Worlds*, multiverse technology embodies this principle by demonstrating how identity is no longer confined to a single reality but is instead shaped by external technological forces. Cara's ability to traverse dimensions depends on the absence of her other selves, positioning her as both unique and replaceable, further reinforcing the instability of selfhood. This research uses Hayles' posthumanist framework to examine how technological mediation influence identity fragmentation and societal structures in the novel.

Literature Review

This literature review draws from both theoretical perspectives on posthuman identity and multiverse technology as well as specific studies that relate to Micaiah Johnson's *The Space Between Worlds*. It synthesizes existing research on posthumanism, identity fragmentation and the ethical and psychological dimensions of multiverse travel.

Micaiah Johnson's *The Space Between Worlds* explores the physical and psychological impacts of multiverse travel, focusing on the protagonist Cara, who navigates parallel worlds where alternate versions of herself have died. The novel presents identity as fragmented and fluid, challenging traditional notions of individuality. Johnson's work interrogates issues of human replaceability, the malleability of identity and ethical dilemmas surrounding the use of multiverse technology (Johnson, 2020).

Huston discusses topics like identity, technology and the concept of multiverse. He also explores the alternate realities and identity which are central to *The Space Between Worlds*. Huston's analysis of how digital and metaverse environments influence perceptions of reality

and selfhood. It examines how technology, identity and alternate realities interact (Huston, 2024).

Kang discusses themes related to multiverse identity and posthumanism, particularly focusing on how identity becomes fragmented and fluid in multi-dimensional contexts. This aligns with *The Space Between Worlds*, where the protagonist's identity is influenced by traveling between alternate realities. Kang explores posthumanism by highlighting the malleability of identity in a technologically advanced, multiverse setting (Kang, 2023).

Speith looks at posthumanism, digital identities, and how people interact with technology. The relationship between these works is pertinent to discussions on virtual bodies and the fractured self in the novel since both this article and Hayles' work emphasize how technology challenges conventional bounds of identity (Speith, 2023).

Yaszek explores science fiction focusing on multiverse identity themes, which could relate to *The Space Between Worlds* in examining identity fragmentation and the impact of alternate realities. He further explores the relationship between technology and the human body, offering further context on identity in multiversal and digital setting (Yaszek, 2023).

Hayles' seminal work is foundational for understanding the blurred boundaries between human and non-human, particularly in the context of technology. Her analysis of how technology reshapes our notion of identity is central to this study, as it frames the posthuman condition and the dissolution of the unified self (Hayles, 1999).

Braidotti's article explores critical posthumanism, focusing on frameworks that redefine human identity and ethical accountability within a posthuman context. It discusses the idea that everything mind, body, nature and culture is interconnected and part of a single unified reality (Braidotti, 2017).

Haddow's *Cyborg Figuration* explores how integrating cybernetic and biomedical technologies into human bodies alters identity and embodiments. It examines the psychological and social effects of these technologies, such as alienation or adaptation, shaping how individuals perceive themselves as "cyborgs" (Haddow, 2023).

McLuhan's foundational theory of media as extensions of the human body is instrumental in understanding how technological advancements, including multiverse technology, extend the boundaries of human identity. His work offers a historical perspective on how media technologies evolved and shape the human experience, laying the groundwork for discussions on posthumanism (McLuhan, 1964).

Brisini and Simmons explore how post-humanist perspectives can reshape traditional auto ethnographic practices, emphasizing the entanglement of human and non-human agencies in creating meaning. It critiques the anthropocentric focus of conventional methods, instead advocating for narratives that acknowledge interdependence and fragmentation of identity (Brisini & Simmons, 2021).

Harman's object-oriented ontology (OOO) challenges the centrality of the human subject, providing a theoretical framework for considering how non-human element, including technology shape identity. This theory is relevant to *The Space Between Worlds* in its exploration of how human identity is affected by external technological forces (Harman, 2011).

Lada's chapter on posthuman architecture explores how posthumanism reshapes design, moving beyond anthropocentric paradigms to consider interconnected socio-technical systems. It highlights how technological and environmental shifts demand methods that promote equity for both human and non-human entities, integrating perspectives like feminist, new materialism and ecology (Lada, 2023).

Pischetola's article reimagining digital technology in education through critical and neo materialist insights explores how digital technologies' materiality and sociocultural agency can

reshape education, using critical and neo materialist frameworks. This approach emphasizes the entanglement of human and non-human actors (Pischetola, 2021).

Richmond discusses the intersections of speculative realism and posthumanism, focusing on the divide between the human and non-human worlds. Speculative realism contends that while the nonhuman world is largely inaccessible to direct human experiences, it remained an essential reality that can be approached through indirect means like art and speculative thought (Richmond, 2015).

Vint in this article explores the fragmentation of perception and selfhood in contemporary digital experiences. This idea relates to *The Space Between Worlds* by emphasizing how multiverse travel destabilizes identity and perception (Vint, 2008).

Research Methodology

This research implements a qualitative methodology to redefine the connections between identity fragmentation, multiverse technology and selfhood in *The Space Between Worlds* through the perspective of posthumanism. The qualitative research findings are likely supported by quotes from documents, field notes or participant interviews describing the context and data. Furthermore, quotations and excerpts contribute to the qualitative research's descriptive nature. The method of this research is textual, as qualitative research investigates meanings, interpretations and symbols in *The Space Between Worlds*, which is the primary source for research. This paper provides supporting evidence from journals, online articles, reviews and books which serve as secondary source.

This comprehensive methodology ensures a thorough analysis of the novel's key themes including identity construction, multiverse existence, and sociopolitical implications. The research offers a nuanced interpretation of the novel under study by synthesizing evidence from both primary and secondary sources. It situates it within broader discussions on posthumanism and the evolving role of multiverse technology in shaping selfhood.

Findings and Discussion

Through the lens of multiverse travel, Micaiah Johnson's *The Space Between Worlds* offers a powerful critique of privilege, power and inequity. Deep sociopolitical splits between the privileged citizens of Wiley City and the marginalized inhabitants of the wastelands are revealed by the novel's core idea that only people whose equivalents are deceased in other universes can safely travel between worlds. This study examines how multiverse technology alters the power structure in both areas, strengthening economic exploitation, escalating social hierarchies, and altering identity and agency.

In the narrative, multiverse travel reinforces the existing inequities in the world rather than democratizing them. Adam Bosc established the Eldridge Institute, which controls interdimensional travel and uses it to gather intelligence and resources from parallel Earths. The company mostly hires traversers from the wastelands who are especially suited for the position due to their high morality rates in other planets. This approach is clear echo of historical exploitative labor systems, where unprivileged groups are not valued for the labor, they do in hazardous environment. The main character, Cara, observes: "They needed trash people. Poor black and brown people. People somehow on the 'wrong side' of the wall, even though they were the ones who built it" (Johnson, 2020, p.5).

The elite of Wiley City see the waste-landers as worthless labor, valuable mainly for their ability to move around, as this paragraph makes clear. Because traversers are never given complete citizenship or security in Wiley City, this continues to be outsiders, which only serves to highlight the system's underlying cruelty. This is the significant representation of economic

inequality in the real world, where unprivileged workers frequently become trapped in cycles of exploitation with little opportunities for upward mobility.

Cara's understanding of her place in the system is also very important. "One day, the Eldridge Institute will figure out how to remotely download information across worlds. And I'll be worthless again" (Johnson, 2020, p.10).

This acknowledgement of her expendability highlights how unstable her position is in Wiley City. She can enjoy the city's benefit, but only as long as she continues to be valuable to the ruling class. The narrative makes it clear time and again that multiverse technology is intended to strengthen the oppressive systems rather than to help the unprivileged. As long as they can be exploited, the waste-landers are worthless; their labor is essential, but their lives are disposable.

The wealth of Wiley City is preserved by strict economic and physical segregation. The city is surrounded by a wall that represents the separation between the wealthy few and the unprivileged masses beyond. In contrast, warlords like Nik Nik, who draw their power from violence rather than institutional authority, dominate the lawless and terrible wastelands. By enabling Wileyites to take what they need from other worlds without addressing their own systematic disparities, multiverse technology serves to further legitimize the walls rather than to close the gap between these places. Hayles' theory of distributed cognition emphasizes how technology operates within hierarchical power structures rather than existing independently. Wiley City's monopoly on multiverse travel recalls Hayles' theory that human cognition is not merely an individual process but rather is a part of broader socio-technological systems that sustains inequality.

The fragility of Cara's existence is shown by her thoughts about her position in Wiley City; "If I have a new world, it means that particular Earth's me isn't using it anymore. I'm dead again, somewhere else, and I did not feel a thing" (Johnson, 2020, p.9).

Her casual acceptance of morality serves to further the system's commodification of her life. Her life or death is only a minor detail in a larger economic system in every reality, highlighting how power dynamics are constant throughout the universe. Wiley City's walls are more than just physical; they are also ideological. By portraying the waste-landers as undeserving, the privileged legitimize their luxury, so strengthening a caste-like split worsened by multiverse technology.

Multiverse technology is a tool for political and economic control in addition to labor exploitation. Who gains from knowing about parallel worlds is decided by the Eldridge Institute, which also regulates access to interdimensional data. Wiley City maintains its control over the wastelands by carefully incorporating financial knowledge and technical innovations from other worlds. Power over information is equivalent to power over reality in a posthuman worldview. According to Hayles, the posthuman situation is defined by an informational hierarchy in which one's position in the power structure is determined by their access to data and technology. This is reflected in the Eldridge Institute's control over interdimensional knowledge, which guarantees the marginalized continued reliance on the elite for survival.

Cara's revelations about Wiley City's hidden machinations further expose their power imbalance: "Because no traverser has ever made a report to enforcement or asked questions, they think they've pulled this elaborate ruse on lower-level employees. But really, we just don't care" (Johnson, 2020, p.12).

Here she admits that traversers have contributed to the system's upkeep, showing how their need for financial survival compels them to ignore the moral consequences of the labor. Power stays concentrated in Wiley City due to the commodification of interdimensional

knowledge, which keeps the waste-landers from becoming self-sufficient. Instead, information that has the potential to inspire the masses turned into yet another instrument of repression.

The wastelands are a site of resistance, whereas Wiley City stands for institutional authority and control. The hostile environment compels its residents to create alternate systems for government, frequently founded more on survival and violence than on the rule of law. This world is personified by Ashtown's ruler Nik Nik: "Nik Nik's father was one of the most brutal fighters, and the infighting continued for a generation until Nik's senior stopped it, in the way a lion stops infighting among gazelle" (Johnson, 2020, p.62).

Nik Nik's rule is similar to that of business titans like Bosch in Wiley City in that both rely on control over people, resources and expertise to stay in power. However, the wastelands function on overt cruelty, while Wiley City's control is subtle and bureaucratic. The text makes the argument that strategic violence and repression are used to preserve power everywhere. However, there is also room for subversion in the wastelands. Cara is an abnormality who eventually questions the norm because of her capacity to move between two universes. Because of her ability to traverse different realities, she is able to piece together the structural injustices committed by both Wiley City and its wastelands counterparts.

Identity and power dynamics are further complicated when the same people exist in several disguises. Cara learns more about the scope of Wiley City's exploitation as she comes across dead or suffering versions of herself. Even though she is still caught up in the system, this first-hand understanding makes her more determined to resist. Her battle is extremely personal because she recognizes that she is both a victim and a benefit of multiverse travel.

Readers are left with a lingering issue after reading the text: why does power stay constantly in the hands of the few if the multiverse offers limitless possibilities? Multiverse technology worsens already-existing inequalities rather than democratizing opportunity. Cara's path is more about than just surviving; it's about comprehending the systems that control life and maybe figuring out how to break them down.

The second objective explores the fragmented identity through the protagonist, Cara, who traverses multiple realities and encounter different versions of herself, illustrating the fractured nature of identity. The disparities between her multiple counterparts and their varied experiences generate a shattered selfhood as a result of her multiverse travels. This research looks at Cara's identity fragmentation, how her experiences in other worlds cause her sense of self to change, and how this fragmentation ultimately calls into question conventional idea of identity, stability and self-perception.

Cara is shown numerous versions of herself in the multiverse, some of whom have died young, some of whom have lived longer, and some of whom have made quite different decisions. Her ability to uphold a single identity is disrupted by this plurality of existence, and she is forced to deal with the consequences of her fractured personality. Her confidence in a single unified self is called into question when she realizes how different she is from her peers. As Cara observes: I see my face in places I shouldn't be, worn by people I don't know. I am them and they are me, yet we are not the same (Johnson, 2020).

This moment reveals the existential dilemma she faces. She is confronted with versions of herself that highlight how environment and circumstances shape identity. The fact that her other selves have led vastly different lives suggests that identity is fluid rather than fixed, shaped by external forces rather than intrinsic qualities. According to Hayles, "the liberal humanist subject" loses way to a fractured, dispersed self in the posthuman subject, an entity whose limits are continually being recreated. This posthuman worldview is reinforced by Cara's frequent experiences with her alternate personas, which undermine any idea of a singular, cohesive identity.

The psychological stress that Cara endures as a result of being around her competitors is extensively explored in the text. She knows the courses she could have followed but never did, and she lives in a transitional world where she is both singular and numerous. The fluidity of her identity is reinforced by each trip into a different world. She reflects: Every time I step into a world where I have already died, I feel the ghost of myself lingering in the air. I wonder if the universe keeps the record of all the ways I have been erased (Johnson, 2020).

According to this paragraph, identity fragmentation is real experience for Cara rather than merely a theoretical idea. The existence of multiple avatars of herself serves as a continual reminder of her transience and the randomness of her existence. She further fractures her sense of self as she becomes vividly aware of how her existence depends on outside factors. Multiple incarnations of the same self are consistent with what Hayles refers to as the “semiotics of virtuality,” which holds that identity is dynamic, code-like structure that can be changed, erased or replaced rather than a permanent essence. Cara’s realization that she is both a person and a pattern repeated across dimensions shapes her perception of herself more and more.

Cara’s realization that the deaths of her counterparts are the foundation of her power to travel between worlds is one of the most important aspects of her fractured identity. The only reason she is valuable is that she has died in numerous universes. She is compelled by this to consider the purpose of her life. Cara acknowledges: I am only here because I have been erased elsewhere. My value is tied to absence, not presence” (Johnson, 2020).

Her identity crises gets worse by this realization. Her survival is merely a statistical error and does not represent her strength or resiliency. She feels even more dislocated and alienated when she realizes that her stay in Wiley City depends upon the deaths of her equivalent.

Cara’s ability to travel between worlds forces her to continuously adjust to new settings and circumstances, frequently assuming roles that call for her to imitate her counterparts. Since she is never really permitted to be just one version of herself, this further shatters her identity. She states: I have worn so many faces, spoken so many different lives into existence, that I wonder if I still have a true self (Johnson, 2020).

Her flexibility turns into an obstacle as well as a strength. It deprives her of a solid identity even if it enables her to survive and move across various environments. She transforms like a Chameleon, changing identities out of need rather than a choice.

Cara’s interactions with her counterparts’ corpses are among the most moving elements of her identity fracture. Every time she enters a universe where she has already passed away, she is met by the physical representation of a different, non-existent version of herself. These experiences are extremely disturbing because they make her face the fragility of her own life. One such moment occurs when she comes across a body of an alternate self: She looked like me, but she wasn’t me anymore. I knelt beside her and traced the outline of a life I never lived (Johnson, 2020).

This instance exemplifies Cara’s severe existential crises. She is both singular and numerous, alive and dead, here and absent. She laments deaths she somehow avoided and lives she never experienced, which further destroys her already shattered sense of self.

Identity is mostly shaped by memory, but Cara’s recollections are continuously being tested by the multiverse’s realities. Her life experiences have taught her who she is, yet the lives of her counterparts imply that selfhood can not be defined solely by memory. She ponders: if another version of me remembers a different childhood, a different love, different grief, who is the real me? (Johnson, 2020).

The core of her identity dilemma is this question. Identity becomes a constantly changing construct rather than a constant essence is she exists in several versions, each with

their unique memories. According to the novel identity is a collection of potentialities rather than a single entity.

Despite her fragmented identity, Cara seeks a sense of wholeness. Her journeys through the multiverse forces her to question who she truly is, and whether a unified self can even exist. In a pivotal moment, she asserts: I am not just one person, but I am still me. I am the sum of every possibility, every loss, every survival (Johnson, 2020).

This statement suggests that rather than fighting against her fractured identity, Cara eventually welcomes it. She learns that the totality of her experiences throughout the multiverse defines her rather than a single version of herself. Despite the turbulence that has molded her existence, this insight enables her to regain control over who she is.

In third objective Cara, the protagonist is molded by her encounters with her other selves and her continues quest for acceptance. Cara experiences various versions of herself in several realities as a traverser, each of which represents a potential course of her life. These experiences compel her to face her history, reevaluate who she is and eventually develop personally. This study examines how Cara encounters with her doppelgangers help her better comprehend who she is and now her need for acceptance pushes her changes throughout the book.

The fact that Cara is already dead in the majority of realities is essential to her capacity to move through multiverse. This implies that she will have to confront a different course her life could have followed when she eventually discovers a live version of herself. Her sense of self is carefully shaped by each doppelganger, who acts as a reflection of both who she is and who she might have been. As Cara states: I stand over her body, looking down at a face that is mine but isn't. she is me and yet she is a stranger (Johnson, 2020).

The strange aspect of Cara's life is captured in this moment. She is forced to acknowledge that identity is flexible after seeing multiple incarnations of herself with distinct lives. Some of her doppelgangers have never been in Wiley City, while others have experienced more suffering. Through these interactions she starts to wonder if her experiences or something internal determine who she is now.

Every doppelganger Cara encounter represents a possible self-image and insights into the factors that influence identity and fate. Aspects for her personality that she takes for granted are reaffirmed in some of these incarnations, while others contradict her perception of herself. For instance, on Earth 175, she learns about a version of herself named Nelline: "Nelline has never left Ashtown. She had never dreamed of more. She survived, but she didn't live" (Johnson, 2020, p.42).

Cara is shaken by this image of herself. Nelline serves as a reminder of what Cara's life may have been like had she never left the wastelands. It makes Cara wonder if her escape actually transformed her or if she is still fleeing the same problem, while also reinforcing her gratitude for the chances she has taken use of. Cara becomes increasingly conscious of how circumstances influence identity and how much control she truly has over her destiny by examining her other identities.

The emotional toll of seeing her peers' destinies also marks Cara's development. The fragility of her own existence is further reinforced by the fact that every version of herself she encounters carries a unique kind of suffering. She struggles with survivor's guilt as a result of these experiences. She reflects: I have died so many times. I have watched myself be erased. And yet I am still here (Johnson, 2020).

Cara is troubled by the fact that her survival depends on the deaths of her other selves. But instead of letting it paralyze her, she starts to feel more in control of her life. She realizes

that she has the power to influence her own destiny in ways that her peers were unable to, and that she is not only the product of chance survival.

The core theme of Cara's journey is her quest for belonging, even beyond her experiences with her doppelgangers. She lives in between Ashtown, with its harsh realities and survivalist mentality and Wiley City with its rich technology and inflexible social norms. She must live in a state of transition as neither location truly embraces her. As Cara states: In Wiley City I'm a guest. In Ashtown I'm a ghost (Johnson, 2020).

She struggles to locate a real home, which is reflected in this sentence. As an outsider whose presence is conditional, she is tolerated but never fully accepted in Wiley City. Her past haunts her in Ashtown, and she is unable to just go back to her previous way of life. The more she moves between these areas, the more she understands that genuine belonging must originate internally.

Cara's reconciliation with her past is a component of her development. Although she at first dislikes coming from the wastelands, her travels through several worlds teach her to value the adaptability and resiliency they gave her. The growth of her character depends on this acceptance. Cara acknowledges: I have spent years trying to outrun Ashtown, but it is in me, always (Johnson, 2020).

She starts to see her past as a source of power rather than something to run from. This insight enables her to create a new identity based on her own feeling of value rather than on rejection from Ashtown or external approval from Wiley City. According to Hayles, embodiment is continually constructed through cultural and technical context and is never static. Cara's reconciliation with her history represents a re-embodiment of self, where she actively creates her own identity rather than viewing herself as a passive traveler.

Cara's experiences drastically altered her sense of identity and belonging by the book's end. She starts making that space for herself rather than looking for a place where she can fit in. She has learned by seeing several versions of herself that identity is something she can control rather than something that is fixed or purely controlled by outside forces. In a defining moment, she states: I am not just one person. I am all of them, and I am none of them. I am the only me that matters (Johnson, 2020). This assertion embodies what Hayles refers to as the posthuman self, which is characterized by a dynamic interplay of multiplicity and adaptations rather than rigid bounds. The notion that identity in the posthuman period is about fluidity and survival across complicated networks rather than unity is supported by Cara's eventual acceptance of her heartbroken existence.

She no longer sees herself broken or unfinished, but rather as someone who is entirely her own, and this declaration represents her final development. She realizes that she can define that place herself and that her search for belonging is no longer dependent on fitting into a predetermined area.

Conclusion

The study redefines the relationship between people and their fractured selves across multiple realities after examining Micaiah Johnson's *The Space Between Worlds* via the prisms of posthuman identity and multiverse technology. Additionally, this study looks at the elements that go beyond the distinction between singular and many identities. The experience of coming across different selves complicates ideas of a stable and unified identity and calls into question conventional conceptions of selfhood. Conventional views of self-definition and personal continuity have changed as a result of these broken identities. This paper examines how technology developments in particular, multiverse travels disclose and take advantage of sociopolitical hierarchies, hence perpetuating rather than abolishing systematic inequity. Because their identities are created by outside structures that transform their existence rather

than validate their humanity, marginalized people like Cara struggle to find a sense of belonging. Therefore, this study contends that in order to regain control over identity, it is necessary to recognize its fluidity and oppose those who would take advantage of it. Access to different worlds and possibilities is made possible via multiverse travel, but selfhood is still dependent on outside power structures, so stability and freedom are not automatically granted. This study emphasizes that identity is a dynamic-negotiations of experiences that is influenced by both systematic factors and individual decisions rather than being a fixed concept. This study confirms that self-awareness can be transformed by experiencing different selves, but it rejects the idea that identity can ever be fully united across realities, demonstrating that selfhood is constantly changes. Although multiplicity of self contradicts conventional identity notions, this research indicates that it is vital to navigate these fractured selves with resilience and agency. To promote a more complexed notion of personhood in a multiverse driven world, it is crucial to redraw the lines separating self-perception from imposed identity structures.

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